

# THE CLASSICAL WEEKLY

Entered as second class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 3, 1879

VOL II

NEW YORK, OCTOBER 24, 1908

No 4

Last February Professor Bushnell contributed to the Syracuse University Weekly a short article entitled Latin by the Method of the Word-Group and Word-List that is worthy of wide circulation.

Professor Bushnell says that in the teaching of Latin nowadays four defects are apparent:

(1) Though Latin is originally and essentially a sound-form, there is a constant tendency to substitute the visual for the auditory, the look of the printed character for the sound it was intended to symbolize; (2) there is a tendency to arrange the Latin words in the English order; (3) there is only slight attention given to the acquisition of vocabulary; (4) there is a lack of such drill in the elements of the language as simple conversation gives for French and German.

The remedy for the first two of these defects is the word-group, for the last two the method of the word-list.

The "Word-group method" consists simply in pronouncing the first Latin word-group and then translating, in pronouncing the second and then translating, in pronouncing the third and then translating, and so on throughout the entire text. One word-group and only one is taken at a time; this is pronounced and translated before passing on to the next word-group; the word-groups are taken consecutively. . . . The word-group is understood to have a certain completeness and unity and must be long enough to admit of translation into idiomatic English.

He gives as an example this sentence from De Senectute 9. *Aptissima sunt, Scipio et Laeli, arma senectutis artes exercitationesque virtutum, quae in omni aetate cultae cum diu multumque vixeris mirificos ceferunt fructus.* This passage

taken according to its word-groups proceeds: *Aptissima sunt, S. et L., arma senectutis*, "Oh Scipio and Laelius, the most fitting arms of age are"; *artes exercitationesque virtutum*, "the arts and practices of the virtues"; *quae in omni aetate cultae*, "which cherished in every period of life"; *cum diu multumque vixeris*, "when you shall have lived long and much"; *mirificos ceferunt fructus*, "bear a wondrous fruitage", etc.

The important point about this suggestion lies in the emphasis upon the fact that in translation the idea ought to be translated and not the word. This idea may be confined to a single word but in most cases it stretches over a combination of words and proper translation consists in the rendering of the Latin ideas into English. It is in the expression of ideas that languages differ. Individual words may cover approximately the same amount of conception but no two languages view the complete idea in the same way. It is the neglect of this fundamental principle

which is responsible for most of the so-called Latin-English that we have been hampered with. This neglect is also the cause of the lack of progress in the mastery of English which translation should bring about. Two languages may add to the same word entirely different colorings by the words with which it is surrounded. In our dictionaries it is not uncommon to find a word defined in a number of different ways. This gives rise to the false conception that a word has a number of different meanings, the fact of the matter being that the word itself has not changed, but that its effect to the English reader varies with its surroundings. In the pages of this paper attention has been drawn more than once to the vicious habit so early ingrained in pupils of attaching to a word a certain fixed meaning and employing that on all occasions. *Consilium*, for example, is always translated 'plan' and *gero* is always translated 'wage' (see THE CLASSICAL WEEKLY, I. 4).

Professor Bushnell in the latter part of this article gives some examples of his method of the word-list in which the suggestions made above are indicated. He thinks that a certain number of words occurring in the Latin text for the day should be memorized and their fundamental meanings and their association with English words should be emphasized. I can not quote all that he says, but in so far as the memorizing of words from the context is advocated, he is in harmony with the practice in the reformed German schools, to which reference was made recently. Memorizing of words as words is of very doubtful expediency, but memorizing of words by means of association is not merely practical but extremely valuable and it is surprising how much interest can be added to a study which seems at first glance extremely barren when the behavior of the individual word in various situations is brought home to the students. The words of a language are like the beads of a kaleidoscope; they remain the same but their combinations and their ensuing effects are numberless. Professor Bushnell concludes:

The Method of the word-group is devised to confirm the beginner in the habit of taking Latin as it is, a sound-form in a definite order, an assemblage of word-groups, a fabric united with thought. It is a translation method, for our student beginners must translate. The Method of the word-list is intended to render certain other helpful processes habitual, namely memorizing, composing in Latin, aiding one's self by what is already known of Latin and English. These correct habits persisted in will bring the mastery of Latin, which implies the power of subjective appreciation.

G. L.

## JUNO IN THE AENEID

In literature as in life there is everywhere need of dynamics. By dynamics I mean motive force, motive power. In the drama, the epic, and the novel, there is a demand, too, for countermotion, that the succession of events may not be in a straight line. The train of events obstructed adds complication, and complication adds intensity of interest. In the epic and the drama of the Greeks and the Romans the motive-power was often supplied by supernatural beings who took an active part in human events, or by the secret force of Destiny—Fate. In the Aeneid we have both, Aeneas, *fato profugus*, destined by the same Fate to be the founder of the Roman people, and Juno, persistently dogging his way. It is to Juno as a motive personage, a retarder of the progress of events, in the Aeneid, that I wish to call attention. We shall find, I think, (1) that it is Juno who, in her function of antagonist, is responsible in a great measure for the main action of the Aeneid; (2) that she is a strong vitalizing and humanizing element, and (3) that the Aeneid, very largely lacking in unity and depending for its interest upon its episodes, rather than upon the work as a whole, owes its unity, not perhaps to the person of Juno, but to her *wrath*.

Whenever I think of the great Roman Epic, there are two lines which always come before me,

Tantaene animis caelestibus irae?

and

Tantae molis erat Romam condere gentem,

quoted in the order of cause and effect. In these two sentences there is involved the whole story of the Aeneid. Here we have Juno, who, as we have said, is the Divine Opposer, and Aeneas, the Fate-driven agent, in the founding of Rome. *Tantaene, etc.*, follows the narration of the hero's ills and a declaration of his extreme piety, giving to the poem at the outset an atmosphere of the mystery of ways human and divine. *Tantae molis, etc.*, introduces us to the element of human achievement, and is artistically connected with *Tantaene irae* by an enumeration of causes of resentment and perverseness in heavenly breasts. A lesser artist, no doubt, would have transferred the two sentences, placing *Tantae . . . gentem* after the enumeration of the disasters of the hero, *Tantae . . . irae* after the causes of the wrath. It is with this last line that we are here especially concerned.

In Book I, which is clearly an introductory book, Juno begins the action and keeps it going. In her first appearance, she is in a genuine Homeric mood. The Trojans, *lucti*, is sufficient cause. The speech that follows is perhaps the most subjective of her speeches. It begins and ends with thoughts of self. The proud Queen of Heaven is strongly indignant at the thought of defeat and expresses her haughty pride in a monologue great in vehemence and force.

Note the prominence of the *Me*, the scornful sarcasm of *Quippe vector fatis*, "Because, a fine reason, I am forbidden by the Fates". Note, too, her feminine hatred of rivals; how the achievements of Pallas rankle in her heart, against which she pictures the humiliating position which she herself, wife and sister of Jove though she be, must hold, if she is unable to keep the Trojans away from Italy. Her pride is touched and deeply touched; note her final words:

Et quisquam numen Iunonis adorat  
praeterea, aut supplex aris imponet honorem?

In this speech, her function of opposition is clearly set forth.

Juno, in such a mood, *Talia flammato secum dea corde volutans*, always brings things to pass, and we find her next soliciting the aid of Aeolus. Considering the great matters at stake, Juno is singularly concise: two lines of flattery, no doubt impressing Aeolus with his power; two lines of statement, setting forth her woes; two lines of request asking for a troubled sea; and five of compensation, offering to Aeolus as a bribe a beautiful nymph to be his forever. In these, we have the cause of the main action of the first half of the epic; Aeneas at the Court of Dido, and all that follows. The speech must be a good one, for the King of the Winds in all graciousness grants her request and poor Aeneas is soon *iactatus et alto vi superum*.

Throughout the remainder of Book I, and the interlude in the forward movement of events afforded by Books II and III, Vergil keeps Juno, though she herself does not speak, before us by occasional references. In l. 663, *Urit atrox Iuno*; in l. 667, Venus tells us how Aeneas

omnia circum

litora iactetur odiis Iunonis acerbae,

and a few lines further on expresses apprehension, *quo se Iunonia vertant hospitia*, adding a most characteristic touch, *haud tanto cessabit cardine rerum*. Whatever she does in fact is against Trojan interests. For instance, in 2. 612 Juno *saevissima et furens*, occupies the Scaean Gate, and, sword in hand, calls the allied hosts from the ships. Again in 3. 437-439, the seer advises Aeneas as follows:

Iunonis magnae primum prece numen adora,  
Iunoni cane vota libens dominamque potentem  
supplicibus supera donis.

The next time Juno appears, 4. 94-104, her *rabidus furor* has abated somewhat, and we find her ready to enter upon what she feigns to believe will be a fine thing for Aeneas and his goddess mother. After a sarcastic denunciation of the Cupid-Ascanius deal—Venus's scheme of avoiding an untoward outcome of *Iunonia hospitia*—Juno very cleverly meets the Goddess of Love on her own ground and proposes an alliance which shall end the strife. The speech consists of two distinct parts, one spiteful,

one conciliatory. Juno's feminine pride leads her first of all to make it clear to Venus that she has penetration enough to see through the wiles of the Goddess of Love. The order of words heightens the sarcastic scorn and superior air of Queen Juno; note *Egregiam vero laudem*, and that line forcible in content, made so striking by the antithetical order of words, *una dolo divum si femina victa duorum est*. Note too the contemptuous *vero*, "really", and the cynical disparagement of Cupid, *Tuque puerque tuus*, "you and that boy of yours". After thus airing her penetration and relieving her pent-up feelings, Juno proposes a union and everlasting peace, as if she were wholly reconciled to the situation. Juno-like, however, she cannot conclude even a compact purporting to be one of peace without a sneer—*Phrygio servire marito*. Be it said to the credit of Venus that she perceives the insincerity of Juno; *Sensit enim simulata mente locutam*. Thus it is that Vergil clears the skirts of the Goddess of Love from any charge of obtuseness.

Juno, having secured as hers the task of carrying out the terms of the agreement, proceeds to play the part of the wife of the mighty Jupiter and with great dignity in four short words speaks as only the Queen of Heaven could:

*Mecum erit iste labor.*

Assuring Venus that she can win over Jupiter, Juno proceeds to outline plans without ever consulting her worthy spouse, assumes control of the physical universe in true epic style, arranges for a storm, a convenient cave, assumes absolute control of the minds of Aeneas and Dido, in short, is prepared to bring about an immediate consummation of her will; with a graciousness, however, in her words to Venus not before met with:

*Adero et tua si mihi certa voluntas.*

Again it is interesting to note that clever and high-handed as Juno is, *dolis risit Cytherea repertis*. *Infelix Dido* is the only one who doesn't see. "Whom the Gods would destroy, they first blind". To be sure Venus, as ever, does the blinding. It is, however, on account of her lack of faith in *Iunonia hospitium*. That Pronuba Juno is responsible, we have the words of Dido herself in her famous curse:

*Harum interpres curarum et conscia Iuno.*

Perhaps it was Juno's self-condemnation—she is human enough to be conscience-stricken—that caused her in pity (she says) to send Iris to release the struggling spirit from the bondage of the body.

After the tragedy of the Dido episode, one wonders how Vergil will ever again arouse the interest of his readers. It seems as if the curtain had fallen after the last act. As a matter of fact the poet does not succeed very well, and the fifth Book is on the whole rather uninteresting and colorless by comparison. When, however, we see Iris on her way to earth *de caelo*, we cannot but wonder what Juno

is up to now. Little respite is given to Rome's Founder. Taking advantage of the melancholy group of women to whom

"Evermore

Most weary seemed the sea, weary the oar,  
Weary the wandering fields of barren foam",

Juno, through Iris, persuades them to put an end to their wanderings by burning the ships. Both Jupiter and Neptune are called upon, the former for a miraculous shower, the latter for a favorable voyage to Italy, which furnishes an occasion for Venus once again to lay at Juno's door the blame for all her son's woe. The interview must have been in private, else Juno would never have escaped a tongue-lashing from her sister goddess.

What an anomaly Juno would be in the sixth book! a woman consumed with one unceasing purpose among that objectless throng. Vergil's keen sense of "the eternal fitness of things" keeps all that is Junoesque out of this mystic book of shades.

Aeneas in Italy: "Juno by keenest anguish stung": is the situation at the beginning of the 'Iliad' of the Aeneid. Juno has dogged the way of the Trojans ever since her soliloquy in Book I—*Mene incepto*, etc. Goddess though she be, she has been defeated in her pet scheme of keeping Aeneas from Italy. What now is she to do? Though far away she sees all, and what a speech! One great swelling tide of hatred. First comes an exclamatory denunciation of the hated race and of that mysterious element of Fate running through the Aeneid—a Power above the Gods themselves:

*Heu stirpem invisam et fatis contraria nostris  
fata Phrygum!*

Then follow rhetorical questions full of great bitterness against those invincible Trojans. After a sarcastic reference to the possibility of her failing divinity, she bitterly reviews her pursuit of the Trojans over land and sea, who, in spite of it all, are, as she says, *securi pelagi atque mei*. In the lines *Ast ego . . . . . ab Aenea*, one feels a haughty spirit humbled in its own sight. Juno has tried every shift of divinity; she, the *magna coniunx Iovis*, has lowered herself in recourse to every device, only to be conquered—*ab Aenea*;—mark how this phrase is contemptuously held till the end of the sentence. Balked? Not she. If Heaven's ear is deaf, why! then the powers of Hell must be summoned. From Juno, *at, at*, beginning successive lines, after an unwilling concession, is truly enough to make a whole race tremble. Here it means opposition still more bitter and persistent. Here it means that the powers of the upper and the nether world are to be pitted against the hero *dum conderet urbem*.

Forthwith she calls to her aid Allecto, Queen of the Furies, *virgo sata Nocte*, and in a speech direct and strong she outlines plans of opposition, the execution of which carries us to the end of the story.



It is Juno who, as Allecto, maddens Amata; it is she who, in the person of Calybe, fires Turnus with martial spirit; it is she, Fury again, who sets the dogs on Silvia's pet stag; it is Juno, too, who arouses the rustics to avenge the deed. Finally dismissing Allecto, she herself puts the last touch to the war, and, gliding down from Heaven, breaks open the iron gates of the Trojan rampart. Latinus, seeing *saevae nutu Iunonis eunt res*, gives up in despair.

Book VIII is a sort of by-plot, or underplot, in which the main action is suspended, and in which a respite is given from the strain of active warfare. Accordingly, Juno is left out.

At the beginning of Book IX, Aeneas is absent. As for Juno, *haud tanto cessabit cardine rerum*. Ergo; down from Heaven comes Iris again with heavenly news for Turnus. Aeneas absent? Yes. *Rumpe moras omnes et turbata arripe castra*. Here again Juno is the instigator and prime mover. By her intervention, through Iris, by her acts in turning aside the weapon of Pandarus and in supplying strength to the Rutulians the Trojans are reduced to the last extremity. Iris is again called into service; this time by Jupiter who sends *haud mollia iussa* to Juno, and proceeds to call a council of the Gods which the plight of the Trojans has made necessary. Just as we would expect, Venus speaks first and that too *non pauca*. Without deigning to mention Juno by name, Venus assails her as the sole cause of her son's disasters on land and sea. Royal Juno, "mighty Queen of State", *acta furore gravi*, as she claims, is roused from her deep silence and compelled to give voice to smothered grief. The speech is highly rhetorical and is easily Juno's masterpiece in length, vehemence, oratory and logic. Juno puts her side of the matter so strongly that while one reads he hardly fails to feel that Aeneas is a gross intruder on Italian soil. The speech is made very dramatic by its setting, taking place as it does before the assembled Gods "with Jupiter in the chair". In the matter of rhetoric, note the long series of questions (thirteen in all, I believe), each preceded by a statement virtually answering it in advance, or so scornfully put as to need no reply. How effective, too, is the legal fashion in which Juno takes up point by point Venus's arguments, repeating her exact words, as *dura, de missa nubibus Iris, Troiam nascentem, Aeneas ignarus abest*, and dismissing them with a contemptuous retort! Juno makes veritable hammers of Venus's strongest phrases, and, to my mind, completely vanquishes the Goddess of Love in the altercation. Who does not agree with Juno that Aeneas has little right, Fate or no Fate, to thrust himself on the Rutulians; little right

face Troianos atra vim ferre Latinis,  
arva aliena iugo premere atque avertere praedas,  
soceros legere et gremiis abducere pactas,  
pacem orare manu, praefigere puppibus arma.

We are nearing the end. Before that is possible, Juno must lay aside her wrath, and for this Vergil, in his next introduction of Juno, still in the character of opposition, prepares the way. No longer with the other gods, Juno and Jupiter are holding a private chat, quite like Apollonius or Homer in its atmosphere of domestic informality. Jupiter (*mirabile dictu*) addresses her *ultro* and in tender terms:

O germana mihi atque eadem gratissima coniunx. Harmony prevails in the domestic circle. Even *ferox Iuno* is *submissa* and in a flattering mood, O *pulcherrime coniunx*. She pretends to be a bit vexed by Jupiter's addressing her, whereas beyond a shadow of doubt Juno was simply delighted, woman that she was, to have her husband say *ut rebare*, giving her a golden opportunity to reply "I told you so". Juno here deliberately (shall I say it?) 'works' the Omnipotent One. She assumes a hurt feeling, a mild injured air, saying, "you don't love me as you used to, else you'd save my Turnus. Instead, I suppose he must die, though he too belongs to the race of gods as well as that Aeneas and though he has often laden our altar with gifts". Such an attitude has the advantage of preparing us for Juno's tears—a wholly inconceivable thing for Juno to be guilty of. It is, I believe, the only time in the Aeneid we find the haughty Queen of Heaven in a lachrymose condition. *Haud tanto cessabit cardine rerum*: taking advantage of Jupiter's weakening a bit in granting a stay of death to Turnus, Juno suggests a very modern device of speaking with mental reservation, "where more is meant than meets the ear":

Quid si, quae voce gravis  
mente dares, atque haec Turno rata vita maneret.  
This talk between Jupiter and Juno, though great matters are at stake, is in a somewhat lighter vein than most of the conversations in the Aeneid, and furnishes a good illustration of the identity in some instances of ancient and modern humor. In it there is a weakening on both sides; Juno's temper is a shade sweeter (if one may use that word in connection with Juno at all) and shows signs of relenting. Jupiter grants a stay of life to Turnus, preparing us for further intervention on the part of Juno.

In the eleventh book, Juno does not appear at all; not even is her name mentioned. This book is, however, another interlude in which there is no need of activity on Juno's part. Turnus himself sees that *infractos adverso Marte Latinos*, and proclaims *nulla mora in Turno*.

In the last book of the epic, Juno comes to the front twice; first in a characteristic speech to Iunturna in which she appeals to her as *animo gratissima nostro*, to postpone still longer the death of Turnus. We discover in this a hopelessness and despair not hitherto met with: *Ne me incuses, Qua visa est, etc., Nunc iuvenem imparibus, etc., si quis modus*; in fact every line is but an anticipation of the finale.

By this speech and by the appeal of Aeneas, *iam melior, iam diva, precor*, we are prepared still further for the final appearance of Juno in 12. 808, etc. One knows of course before he reads the speech that Fate, Destiny, the will of Jupiter, must in the end be victorious and that Juno's *gravis ira*, however unwillingly withdrawn, must yet yield to the inevitable. *Desine iam tandem precibusque inflectere nostris, Ventum ad supremum est, Ulterius temptare veto*, seem to subdue even Juno, and she addresses her mighty husband *summisso vultu*. The prophecy in the first book—*Quin aspera Iuno quae nunc terras*, etc., is fulfilled, the great retarding force is removed, and the hero is at last given free rein to glorify himself in conquering his enemy Turnus. One of the most notable national touches is found in Juno's last utterance in her request that the Trojans take a lower place in the amalgamated nations, that Roman names prevail and Roman virtues characterize the people. The close of the epic follows fast upon the reconciliation of Juno to the Will of Fate. Jupiter smiles and Juno is *mentem lactata* the first time in the Aeneid. The pathos of the end, thus withheld from the gods, Vergil expresses in the concluding lines of the epic—lines which have to do with the heroes of the poem:

ferrum adverso sub pectore condit  
fervidus. Ast illi solvuntur frigore membra,  
vitaque cum gemitu fugit indignata sub umbras.

In connection with which as a sort of a commentary—as indeed on the whole Aeneid—one may fittingly quote that line of such singular beauty:

Sunt lacrimae rerum et mentem mortalia tangunt.

In conclusion after having gathered up Juno, and having gotten her together, as it were (which, after all, was the main purpose of the paper), is more than the mere statement necessary to make it clear that Juno is responsible for the main action of the poem? It is she and she only who affords the opposition necessary to carry the story to the limits which the epic required in order that its purpose might be fulfilled; that the hero might be exalted and through him the whole Roman race:

per tot discrimina rerum tendimus in Latium.

It is clear, too, that Juno, goddess though she be, gives a very human touch whenever she speaks or acts. One weakness of the Aeneid to a modern reader is its lack of human interest, the episode of Dido alone according to Bernard Bosanquet supplying this quality. Juno among the divinities Vergil has certainly depicted in the strongest human colors. In only one or two cases does she perform supernatural feats. As a rule, everything she does might very naturally happen in the ordinary course of events. In a work in which the hero is a composite of abstractions with little flesh and blood, more god than man, unreal, Fate-driven, doing nothing voluntarily but always with the feeling *Ego poscor*

*Olympo*, achieving even piety under compulsion, unsatisfactory in human feeling, a failure in every-day life, "a paradox", warring yet utterly detesting bloodshed, wandering the world over, meeting all sorts and conditions of life, beset with disasters, yet in heart and temperament an ascetic, a dreamer, a Hamlet, one who would have made a better monk than an epic hero, one who carries with him the air of a man to whom has been revealed the secrets of the dead—in such a work, Juno, strong, passionate, determined, intensely human, assists greatly in giving the poem a human atmosphere. With Juno more goddess-like the poem, especially to a modern reader, would seem infinitely colder and more unreal. In a picture in which the hero is drawn in "casts too pale", the figure of Juno adds a much-needed touch of color, giving to the whole reality, warmth and strength.

Lastly, as the Iliad is the portrayal of the wrath of Achilles, so the Aeneid may almost be thought of as the portrayal of the wrath of Juno. In both the story is of wrath—wrath heedless of Divine Will—wrath so intense, so persistent, so relentless, that directly or indirectly it forces itself into every situation and upon every character. Not that Juno appears on every occasion; for she does not, no more than does Achilles in the Iliad. But hers is the single passion-interest which runs through the whole epic, binding its disparate episodes into a unit. Dramatically, Aeneas is of course the most important personage, but individually Juno takes pre-eminence. As in the Merchant of Venice Shylock is individually the most important person, though dramatically Antonio is the most necessary, so in the Aeneid without Aeneas Juno would have no business at all, and yet so deeply does one feel her wrath brooding over the work and so entirely coincident is the action of the poem with her wrath that Vergil might almost have begun his great epic with the words:

"Sing, O Muse, the wrath of Juno".

BANKS J. WILDMAN.

MIAMI UNIVERSITY, Oxford, Ohio

## REVIEW

Elementary Greek. By T. C. Burgess and R. T. Bonner. Chicago: Scott, Foresman and Co. (1907). Pp. xviii + 242.

This book, according to the preface, is presented to meet the demands of the day, carrying the beginner through the essentials in the briefest and yet in a thorough manner. It is based upon the Anabasis and, beginning with the seventh lesson, introduces sections from it of a more or less simplified nature. Four or five lines of this narrative are given at the head of each lesson, taking the student to section 2 of chapter 3. The remainder of the third chapter follows the lessons, and has copious notes. Appen-

dices follow next in order containing syntax and paradigms and the book closes with the customary vocabularies.

The lessons consist of a section of this simplified Anabasis narrative followed by a vocabulary varying from four to nineteen words, grammar and syntax, a drill in giving or locating the forms of words, Greek sentences to be translated into English, usually five in number, and close with five sentences to be rendered into Greek.

The present tense of the verb is presented first, and the -ο declension before the -α nouns. The middle and passive voices first appear in Lesson VII, contract verbs are taken up early (Lessons XIV and XV), the subjunctive mood comes in Lesson XXII and the optative in XXVII. -μ verbs are introduced earlier than usual—at about half way through the book.

The advantages of having a paragraph of connected narrative in each lesson are set forth in the preface. They are (1) an early training in the use of the various particles, (2) a feeling for the dependence and interrelation of sentences and clauses, (3) a sustained interest in the story. On the other hand, this system has its peculiar disadvantages, one of them lying in the order in which the grammar and syntax are introduced. This depends in large part upon the exigencies of the Anabasis passage at the top of the lesson. For example, the subjunctive mood must necessarily be treated in Lesson XXII, for here it first appears in the connected narrative. The first glimpse of the subjunctive comes in the garb of *πρὶν ἄν* with that mood. Most of us would prefer some simpler use of the mood with which to start. Of course, the constructions with *πρὶν* are explained in the note at the bottom of the page, which also had to mention the optative mood after secondary tenses with *πρὶν*, thus introducing another stranger in a dim light.

A second disadvantage of the connected narrative scheme is that it involves a more difficult vocabulary, introducing compound verbs, for instance, before the student is acquainted with the simple verbs. In Lesson IX the student learns *διαβάλλω* and *συλλαμβάνω* before he has had *βάλλω* and *λαμβάνω*.

In reducing the bulk of the book and the size of the lessons something had to be sacrificed. It is to be feared that too much has been sacrificed in cutting down the Greek into English sentences to generally five in number. The Greek sentences are intended for practice in translating and especially to fix in mind the grammar and syntax just laid down. That this book has too few sentences to accomplish this purpose can be seen from a few instances picked almost at random. Lesson XXI introduces seven uses of the participle, three of which are illustrated in the Greek sentences. The preposition *πρὸς* with the accusative is seen in the Anabasis portion of

Lesson IX. It is, therefore, given in the vocabulary of that lesson. No Greek nor even English sentences are given showing *πρὸς* with the genitive or the dative, nor does it occur with the accusative again. The teacher must explain *πρὸς* thoroughly when it is first met and he must furnish his own illustrative sentences. This method surely does not fix *πρὸς* on the student's mind as deeply as if he had seen it in the Greek sentences and had to figure out its meaning and force from the rest of the sentence and the vocabulary. Lesson XXII presents the subjunctive in purpose clauses, future and present general conditions. Four Greek sentences are devoted to their illustration. Lesson XXVIII presents indirect discourse after primary and secondary tenses, the less vivid future and the past general condition. Of the five Greek sentences here, one does not illustrate any of the above syntactic principles, and not one illustrates the past general condition.

The dual is given in the paradigms but is not used in the lessons and so can be omitted by the teacher if he so desires.

The following words are omitted from the lessons but are given in the paradigms in the Appendix: *νεαίρας*, *ἡγεμών*, *θυγατήρ*, *ἄστυ*, *Σωκράτης*, *κρέας*, *δόνυ*, *ἔως* (Attic second declension), *Ζεὺς*, *βοῦς*, *κέων*, contract nouns and adjectives of the -ο and -α declensions, as *ροῦς*, *όστρον*, *μῦα*, *γῆ*, *χρυσοῦς*, etc., contract adjectives of third declension, as *ἀληθής*, and the adjectives *μέλας*, *χαρίεις* and *ἐκών*.

L. B. MITCHELL

WILLIAM AND VASHTI COLLEGE, Aledo, Ill.

#### GEORGE BANCROFT'S CLASSICAL TRAINING

The classical teacher will find it worth his while to take in hand the recently published *Life and Letters of George Bancroft*. Upon the character of the historian and diplomatist as he appears in these intimate records of his life the reviewers have passed various judgments, ranging from the depressing estimate of *The Nation* to the cordial appreciation of *The Atlantic Monthly*. Whatever the great world of critics may say, we of the guild of classical teachers may well cherish the memory of Bancroft. He was one of the first Americans to become a resident at a German university and to go through the course of training required to win a doctor's degree in the ancient languages. One of his earliest literary endeavors was the translation of Heeren's *Historical Works*. For a decade after his return to this country he was a frequent contributor to the *North American Review* on subjects related to classical study. A considerable part of the first volume of the *Life and Letters* is devoted to the young student's life in Göttingen ninety years ago. Of particular interest are the letters of September 2 and 16,

1820, which describe the course of a Doktorpromotion at that period. A printed dissertation was not then a requirement. In addition to the formal examination, conducted in Latin, the candidate was bound to print and to defend in public certain theses. Bancroft himself in one of the letters above mentioned refers to two theses as having been actually discussed at the public disputation. The biographer quotes the seventh thesis, in a form, however, which calls for the emendator's art, for the great Bentley appears under the disguise of "Bentheius". Since the full text of the theses is not easily accessible, it may be welcomed by the readers of THE CLASSICAL WEEKLY, just at this time when Bancroft's name and career have been brought afresh to the attention of the general public.

Theses quas loco horaque solita publice defendet Georgius Bancroft, Massachusetensi-Vigoniensis. I Mythi Graeci non ex Orientalium Gentium fabulis sed ex Graecorum ipsorum historia praecipue interpretandi sunt. II Eadem fuit lingua Pelasgorum et Hellenum. III Philosophia et bonae artes apud Graecos ortae sunt, non in Graeciam migraverunt. IV Vera Socratis philosophia moralis non in Xenophontis de eo Commentariis continetur. V Romulus est fabulosus. VI Epistolae Horatii forma non re differunt ab ejus Satyris. VII Bentleii conjectura *nummum* pro *nomen* in Horatii Epist. ad Pis. vs. 59 rejicienda, altera tamen *procludere* pro *producere* adoptanda. VIII Decrementa artium Constantini tempore non tanti sunt momenti, ut exinde periculus possit constitui. IX Cantus luscinae a poetis et antiquis et recentioribus hilaris magis quam tristis describitur.

EDWARD FITCH

HAMILTON COLLEGE

### MORSIUNCULAE

In the Transactions of the American Philological Association for 1907 there appears an interesting article by Dr. Arthur Stanley Pease on Stoning among the Greeks and Romans. Dr. Pease thinks that stoning was a distinctive form of punishment and the purpose of his paper is to determine (1) against what sort of offenses it was employed, and (2) what was its legality or illegality, and how it was regarded by the people.

The crimes which stoning was employed to punish he divides into three classes: (1) offenses affecting the existence or external welfare of the state; (2) crimes against the rights of citizens, or against the worship or laws of the state; (3) cases arising from personal or political antagonism. As the underlying principle in stoning seems to have been that all present might unite in the punishment which thus expressed more vividly the general feeling and likewise lessened the responsibility of the individual, it was naturally a common form of punishment in the army. Dr. Pease gives examples of stoning for treason either by deliberate treachery, or, in the case

of a general, by failure to follow up an advantage gained in battle. Cowardice on the part of a general or leader, and conspiracy against a state or commander, since they affected the general safety, were similarly punished. Mutinous soldiers, also, were quick to use this method of expressing their disapproval, for even though speaking many languages they all understood *βάλλε*. Prisoners of war were sometimes stoned, perhaps as being dangerous to the state.

Under the second class of crimes are grouped murder, blasphemy, mismanagement of the grain supply, tyranny, making or supporting unpopular laws, even bringing bad news.

In these two groups the punishment was for crimes affecting the people as a whole but it was natural that those with private ends to attain should soon avail themselves of it. In both Greece and Rome political parties got rid of inconvenient rivals in this fashion, but grievances of any kind might be thus satisfied as in the case of an actor or poet of whom the populace disapproved. It was also extended to the families of the guilty or unpopular and even to inanimate things.

Finally there are cases of religious or ceremonial stone-throwing. Instances are given of victims being stoned in times of drought or pestilence. At Eleusis a festival called the *βαλλήτης* was celebrated in honor of Demophon; at Troezen the *Λιθοβολία* was said to be in memory of two Cretan maidens who were stoned to death in a sedition; the latter was perhaps a rite of purification.

Dr. Pease concludes from the instances that he has collected that stoning was not among either Greeks or Romans a *legal* punishment but that on several occasions it was publicly justified by prominent Greeks, perhaps counting upon popular approval. Among the Romans, however, it appears to have been regarded as a distinct breach of law and order. In general it may be said that, in the beginning, this form of punishment, though crude and irregular, was usually prompted by real patriotism or just indignation against injustice, but finally, on many occasions in Greece and practically throughout Italy, it degenerated into the weapon of the mob used to satisfy partisan or private ends.

T. E. W.

### WOMEN'S TIRE

(in 1608 and in 1908)

Hoc magis est instar tecti quam tegminis: hoc non ornare est, hoc est aedificare caput.

John Owen: Epigrammatum Liber Unus, 119. More like a roof this hat than a covering: not an adornment,

No, nor a headdress at all, rather an edifice this.

HERBERT H. YEAMES

HOBART COLLEGE, Geneva, New York



## The CLASSICAL WEEKLY

THE CLASSICAL WEEKLY is published by The Classical Association of the Atlantic States. It is issued weekly, on Saturdays, from October to May inclusive, except in weeks in which there is a legal or school holiday, at Teachers College, 525 West 120th Street, New York City.

All persons within the territory of the Association who are interested in the literature, the life and the art of ancient Greece and ancient Rome, whether actually engaged in teaching the Classics or not, are eligible to membership in the Association. Application for membership may be made to the Secretary-Treasurer, Charles Knapp, Barnard College, New York. The annual dues (which cover also the subscription to THE CLASSICAL WEEKLY), are two dollars. Within the territory covered by the Association (New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Virginia) subscription is possible to individuals only through membership. To institutions in this territory the subscription price is one dollar per year.

To persons outside the territory of the Association the subscription price of THE CLASSICAL WEEKLY is one dollar per year.

THE CLASSICAL WEEKLY is conducted by the following board of editors:

### Editor-in-Chief

GONZALEE LODGE, Teachers College, New York

### Associate Editors

CHARLES KNAPP, Barnard College

ERNST RIESS, Boys' High School, Brooklyn

MITCHELL CARROLL, The George Washington University

HARRY L. WILSON, Johns Hopkins University

### Business Manager

CHARLES KNAPP, Barnard College, New York City

Communications, articles, reviews, queries, etc., should be sent to the editor-in-chief. Inquiries concerning subscriptions and advertising, back numbers or extra numbers, notices of change of address, etc., should be sent to the business manager.

In November THE CLASSICAL WEEKLY will be issued on the 14th and the 21st; the remaining weeks contain legal and school holidays (see announcement at head of this column).

Complete sets of Volume 1 (29 numbers, the last of which is an elaborate Table of Contents and Index) may be secured by new members or new subscribers to Volume 2 for one dollar. Single back numbers may usually be obtained at ten cents each. Address Charles Knapp, Barnard College, New York City.

## ROEHR PUBLISHING CO. PRINTERS

35 Myrtle Ave., Brooklyn, N. Y.

Printers of "The Classical Weekly"

### Caesar's Gallic War

By W. B. Gunnison and W. H. Harley, Erasmus Hall High School

All the text, grammar and composition needed for second year work; convenient, practical, economical. \$1.25

### THE FIRST YEAR OF LATIN

By the same authors, preparing for Caesar \$1.00

### SILVER, BURDETT & COMPANY

New York Boston Chicago

## THE LATIN GAMES Fun for the Latinist

Games, Nos. 1 and 2 (on the Principal Parts), 25c each

Games, Nos. 3 and 4 (on the Conjugations), 25c each

Game of Latin Authors (the fifty most eminent writers), \$1.00

Postage on each game, 4c. extra.

Stamps accepted

Any or all of the games appropriate for a prize or a present

THE LATIN GAME CO.,

Appleton, Wis.

## Smyth's Greek Series

### SECONDARY SCHOOL VOLUMES

Benner & Smyth's Beginner's Greek Book, \$1.25

Bevier's Brief Greek Syntax . . . . .90

Brownson's Xenophon's Hellenica. Selections . . . . .1.65

Gleason's Greek Prose Composition for Schools . . . . .80

Sterrett's Homer's Iliad. First Three Books and Selections . . . . .1.60

The same. First Three Books . . . . .1.20

Write for descriptive circulars

## AMERICAN BOOK COMPANY

100 Washington Square, New York City

## ALLEN AND GREENOUGH'S NEW LATIN GRAMMAR

Stands at the Head of American Classical Text-Books

It fulfills the most essential duty of a Latin Grammar today:—a clear, accurate and comprehensive reference book.

A student can find his material easily, because it is well arranged, clearly and fully stated, completely indexed and intelligently displayed. The book provides not merely facts, but a stimulus for further study.

### GINN & COMPANY PUBLISHERS

Boston New York Dallas Columbus  
San Francisco Atlanta Chicago London

### TOWLE & JENKS

## CAESAR'S GALLIC WAR

The TEXT is printed in clearer and more legible type than is used in any other edition of Caesar.

The NOTES give exactly the help which the experience of actual teaching has shown to be desirable.

The GRAMMATICAL APPENDIX contains all the grammar needed for Caesar. The examples are all first occurrences, so that if a construction is new, the pupil finds that particular clause explained and translated. The VOCABULARY is made for second year pupils as they are—not as they ought to be.

CORRESPONDENCE INVITED

### D. C. HEATH & CO., Publishers

BOSTON NEW YORK CHICAGO

## Macmillan's Latin Series

Barss's Nepos: Twenty Lives . . . . .90

Bain's Poems of Ovid . . . . . \$1.10

Von Minckwitz's Cicero . . . . . 1.25

### THE MACMILLAN COMPANY

64-66 FIFTH AVENUE, NEW YORK

## THE STUDENTS' SERIES OF LATIN CLASSICS

58 books now out or under way.

CORRESPONDENCE SOLICITED

### BENJ. H. SANBORN & CO.

Boston New York Chicago London